

C.D 2011--26



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2010-11 SEASON

Thursday, February 3, 2011
12:10 pm. Walter Hall

THURSDAYS AT NOON

Music & Poetry

Brett Polegato, baritone
Che Anne Loewen, piano
Eric Domville, speaker

PROGRAM

1. *Presentation by Eric Domville*

2. Arthur Somervell (1863-1937)
3. George Butterworth (1885-1916)
4. Ivor Gurney (1890-1937)

Loveliest of trees, the cherry now
Loveliest of trees, the cherry now
Loveliest of trees, the cherry now

5. *Presentation by Eric Domville*

6. George Butterworth (1885-1916)
7. Ivor Gurney (1890-1937)

Is My Team Ploughing?
Is My Team Ploughing?

8. *Presentation by Eric Domville*

George Butterworth (1885-1916)

Six Songs from A Shropshire Lad

9. Loveliest of trees, the cherry now
10. When I was one-and-twenty
11. Look not in my eyes, for fear
12. Think no more, lad; laugh, be jolly
13. The lads in their hundreds
14. Is my team ploughing?

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Next on Thursdays at Noon

February 17, 2011
Spotlight on Opera

A preview of the Opera Division's production of Don Giovanni, with excerpts performed by members of the cast. *Performance: March 10-13.*

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BIOGRAPHIES

BRETT POLEGATO's artistic sensibility has earned him the highest praise from audiences and critics: "his is a serious and seductive voice" says *The Globe and Mail*, and *The New York Times* has praised him for his "burnished, well-focused voice" which he uses with "considerable intelligence and nuance." He appears regularly on the world's most distinguished stages including those of Lincoln Center, La Scala, the Concertgebouw, the Opéra National de Paris, Glyndebourne Festival Opera, the Lyric Opera of Chicago, Houston Grand Opera, the Teatro Real, Roy Thomson Hall, the Kennedy Center and Carnegie Hall, and can be heard as soloist in the Grammy Awards' Best Classical Recording of 2003 - *Vaughan Williams' A Sea Symphony* (Telarc) with the Atlanta Symphony Orchestra under the baton of Robert Spano.

Brett Polegato began the 2010/2011 season with performances of one of his signature roles, Il Conte Almaviva, in a production of *Le Nozze di Figaro* for Opera Hamilton and then travels to Calgary to appear as guest soloist in an all Mozart concert with the Calgary Philharmonic Orchestra. In November, he journeys to Moscow to sing the title role in Berg's *Wozzeck* at the prestigious Bolshoi Theatre in a production directed by Dmitri Tcherniakov and conducted by Teodor Currentzis. December finds him in Toronto for performances of Handel's *Messiah* with the Tafelmusik Baroque Orchestra. In the New Year, he appears once more with the Aldeburgh Connection in a recital entitled, *A Shropshire Lad* in Ontario, and in February, he can be heard again with the Tafelmusik Baroque Orchestra - this time in Bach's *B Minor Mass*. In April and May, Brett returns to the Canadian Opera Company to sing Dandini in Rossini's *La Cenerentola* and concludes his season as Papageno in a new production of Mozart's *Die Zauberflöte* for Cincinnati Opera.

In 2009/2010, Brett opened the Canadian Opera Company's season as Sharpless in Puccini's *Madama Butterfly*, and spent the winter in Oslo performing Il Conte Almaviva in a new production of Mozart's *Le Nozze di Figaro*. The New Year began with a series of performances of Brahms' *Ein Deutsches Requiem* with the Colorado Symphony, and was followed in March by a lieder concert with the Aldeburgh Connection to mark the 150th anniversary of the birth of Hugo Wolf. Later that month he revisited an old favourite - Schubert's monumental song cycle, *Winterreise* - in Montréal with pianist, Liz Upchurch. In May, he sang another of his signature roles, the title role in *Don Giovanni*, for Calgary Opera and made his debut with the St. Louis Symphony Orchestra in Vaughan Williams' *A Sea Symphony* with Robert Spano, conducting. At the end of May, he was in Ottawa to sing Lescaut in a concert performance of Massenet's *Manon* for Opera Lyra, and then travelled immediately to the Netherlands to sing Siméon in Debussy's *L'enfant prodigue* with the Rotterdam Philharmonic Orchestra under the baton of Yannick Nézet-Séguin. He concluded the season with the Toronto Symphony Orchestra in Beethoven's *Ninth Symphony*.

One of today's most sought-after lyric baritones on the operatic stage, Brett has made a name for himself in a number of dramatic roles, most notably the title roles in *Eugene Onegin*, which he has sung at the Canadian Opera Company, the New Israeli Opera and Vancouver Opera and *Don Giovanni*. He has appeared frequently in the title role of *Pelléas et Mélisande*, including new productions at the Strasbourg's Opéra National du Rhin, at the Leipzig Opera conducted by Marc Minkowski, and in Munich with Marcello Viotti. *Pelléas* was also the role which marked his Paris Opera debut in September of 2004. Another of his signature roles is Il Conte Almaviva in Mozart's *Le Nozze di Figaro*, which he has sung to great acclaim for companies that include New York City Opera, L'Opéra de Montréal and Norwegian Opera in Oslo. He has appeared with the Chicago Lyric Opera, Houston Grand Opera, Seattle Opera, Opéra de Genève, Glyndebourne Festival Opera, Opéra National de Toulouse, Teatro Real in Madrid, Saito Kinen Festival, Florence's Maggio Musicale, Vlaamse Opera, Canadian Opera Company, Vancouver Opera and Calgary Opera in over 50 roles, including Oreste (*Iphigénie en Tauride*), Zurga (*Les Pêcheurs de Perles*), Yeletsky (*Pique Dame*), Valentin (*Faust*), Figaro (*Il barbiere di Siviglia*), Dandini (*La Cenerentola*), Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), and Wiedhopf in Brahm's *Die Vögel*.

Equally at ease on the concert and recital stages, Mr. Polegato made his Carnegie Hall recital debut at Weill Recital Hall in May 2003 with pianist, Warren Jones, and returned the following year with the Atlanta Symphony to reprise their Grammy Award winning performance of *A Sea Symphony*. He is a frequent guest artist with the Bayerischer Rundfunkorchester in Munich and the Atlanta Symphony Orchestra, and has appeared with most

every major U.S. and Canadian orchestra. In 2005, he made his highly-acclaimed debut with the Cleveland Orchestra, in a programme which included Vaughan Williams' *Five Mystical Songs* and Fauré's *Requiem*. He has appeared as soloist with Leonard Slatkin and the National Symphony Orchestra in Walton's *Belshazzar's Feast* at Wolf Trap, the Chicago Symphony in the U.S. premiere of Saariaho's *Chuang Tzu*, the Boston Symphony Orchestra in Mahler's *Des Knaben Wunderhorn*, Symphony in Beethoven's *Ninth Symphony* and Mahler's *Des Knaben Wunderhorn*, and Zemlinsky's *Lyric Symphony* with the Baltimore Symphony Orchestra. In 2002, he returned to the London BBC Proms for a concert performance of Ravel's *L'heure espagnole* with Gianandrea Noseda conducting, and rejoined the National Symphony Orchestra at Washington D.C.'s Kennedy Center for Brahms' *Ein Deutsches Requiem*. He has performed Handel's *Messiah* with the Toronto Symphony and Sir Andrew Davis, and with the Handel & Haydn Society under Andrew Parrott. As a recitalist, Mr. Polegato appears frequently throughout North America and Europe, and is particularly noted for his programming choices and wide range of repertoire.

Polegato's discography shifts as seamlessly through genres as his live appearances. His recordings include the *Vaughan Williams' A Sea Symphony*, his critically praised solo disc, *To A Poet*, with pianist Iain Burnside, on CBC Records, an Analekta-Fleur de Lys disc of Bach's popular *Coffee and Peasant* Cantatas with the Tafelmusik Baroque Orchestra, and a live period-instrument performance of *Messiah* with the Handel & Haydn Society on Arabesque Recordings. In March 2000, CBC Records released a disc entitled *Opera Encores* that joined him with the Canadian Opera Company Orchestra led by Richard Bradshaw. His opera recordings include Emmerich Kálmán's *Die Herzogin von Chliago* (Decca) with the Berlin Radio Symphony Orchestra, and Gluck's *Armide* with Les Musiciens du Louvre, on the Deutsche Grammophon's Archiv label.

Upon his graduation from University of Toronto Brett was honoured as Eaton Scholar for the highest grades in his class. He finished first among the men at the 1995 Cardiff Singer of the World Competition. Mr. Polegato is represented exclusively by Simon Goldstone at Internusica Artists.

CHE ANNE LOEWEN, originally from Steinbach, Manitoba, is a collaborative pianist of breadth and authority. She has performed throughout Canada and in Europe with many singers and instrumentalists, including Jean Stilwell, Catherine Robbin, Gary Relyea, and Measha Brueggemann. She has been heard many times over the CBC and has been praised in the press for her brilliant support (*Toronto Globe and Mail*), truly exquisite articulation (*Fredericton Daily Gleaner*) and her subtlety and nuance (*Halifax Chronicle-Herald*). Most recently she has been touring in concert with soprano Lorna MacDonald and trumpeter Guy Few; Ms. Loewen and Mr. Few have collaborated on a recording of French repertoire entitled *Exposures*.

Ms. Loewen studied piano performance with Garth and Marjorie Beckett at Wilfrid Laurier University, where she was a gold medal graduate. Her aptitude for accompanying led her to the University of Southern California for further study with Jean Barr and Brooks Smith. There she graduated with top awards. She continued her study in Austria at the Franz Schubert Institut and at the Banff Centre.

Ms. Loewen has served on the boards of Queen of Puddings Music Theatre Co. and Consort Caritatis, and currently is a director on the board of the Aldeburgh Connection and sits on the Dean's Committee in the Faculty of Music at the University of Toronto. She has received the Arbor Award for her outstanding service to the University where she founded the Greta Kraus Scholarship and spearheaded the Lois Marshal Chair in Voice Studies.

Ms. Loewen's first love is the art song repertoire, and she relishes her opportunities to pass this music on to her students at the University of Toronto where, as an Adjunct Associate Professor, she coaches singers and teaches Piano-Vocal Masterclasses and Lyric Diction. She has also been a guest instructor in Canada at the Banff Centre's School of Fine Arts, the Elora Festival, Newfoundland's Memorial University, for the National Association of Teachers of Singing, and in Germany at the Musikakademie of the Prinzregententheater in Munich.

ERIC DOMVILLE is a Professor Emeritus of English at the University of Toronto. Since his retirement, he has extended a longstanding interest in the relationship of words and music. He has lectured, broadcast and written extensively on opera, including articles for the Canadian Opera Company's programme books as well as giving pre-performance talks for the Company. He offers courses on various aspects of opera in the Continuing Education Division of St. Michael's College. Currently he is assisting his wife, Jean MacPhail, in a course on English song at the Royal Conservatory of Music.